

## REBEKAH CAMM

### *Soprano*



American Soprano **Rebekah Camm** is a young artist who consistently demonstrates her artistic and musical excellence on the operatic, concert and recital stages. Possessing a voice described as “ample, lustrous” and “unfailingly gorgeous,” Ms. Camm has unequivocally established that she is a “*significant new voice in opera*” (*The Washington Post*).

Since having made her operatic debut as *Micaëla* (*Carmen*) with the Houston **Grand Opera** in **2005**, Ms. Camm has performed with the **Fort Worth Symphony**, **Wolf Trap Opera Company**, the **Los Angeles Opera**, and the **National Symphony Orchestra**. In her short career, she has undertaken important roles with excellent success garnering regular acclaim for both the beauty of her singing and her compelling stage presence.

**The 2009-2010 Season** for Ms. Camm began with *Suor Genovieffa* (*Suor Angelica*) and a reprise of *Nella* (*Gianni Schicchi*) in her **San Francisco Opera** company debut. Next projects comprise mainstage performances of *Susanna* (*Le Nozze di Figaro*) for **Los Angeles Opera**, *Annunciata* (William Bolcom’s *Lucrezia*) and *Ortensia* in John Musto’s *Bastianello* as part of the Discovery Series of the Wolf Trap Foundation, a return to **Cincinnati May Festival** to sing the soprano solos in *Mozart’s C minor Mass*, *Beethoven’s Choral Fantasy*, *Bach’s St. Matthew Passion*, Britten’s *Rejoice in the Lamb*, and a role and company debut singing *Suor Angelica* (*Suor Angelica*) for the **Castleton Festival** – all performances to be conducted by **Lorin Maazel**.

**The 2008-2009 Season** proved to be a very full period for Ms. Camm. She created the role of *Dolly Messiter* in the **World Premiere** of **Andre Previn’s** *Brief Encounter* performed for **Houston Grand Opera**, performed *Laura* in Verdi’s *Luisa Miller* with the **Cincinnati May Festival**, sang the **Soprano Soloist** in Mozart’s *Requiem*, also for the **Cincinnati May Festival**, and reprised *Nella Gianni Schicchi* for the **Spoletto Festival, Spoleto, Italy**. In the **2007-2008 Season** highlight performances for Ms. Camm included *Pamina* (*Die Zauberflöte*) for **Houston Grand Opera**, *Marzelline* (*Fidelio*) which she performed for the **Los Angeles Opera**, the **World-Premiere** of Christopher Theofanidis’ dramatic oratorio *The Refuge* - also for **Houston Grand Opera** - the title role *Alcina* (*Alcina*) which she sang for Wolf Trap Opera Company, and a recital in which she was hailed as providing “The evening’s high point...” (*Washington Post*) - also for Wolf Trap Opera Company - and a return to the **Los Angeles Opera** to sing *Nella* in the acclaimed Woody Allen production of *Gianni Schicchi*.

While a member of the Houston Opera Studio, Ms. Camm made several celebrated company and role debuts. She sang *Gretel* in Basil Twist’s acclaimed production of *Hansel and Gretel* for Houston Grand Opera for which she received excellent acclaim. She made her company debut with Wolf Trap Opera Company singing *Pamina* (*Die Zauberflöte*), a role she had previously performed with the **Fort Worth Symphony Orchestra**, and she sang *Micaëla* (*Carmen*) with the distinguished **National Symphony Orchestra** under the baton of Maestro Stephen Lord. Ms. Camm added other important roles to her repertoire in the season including *Donna Elvira* (*Don Giovanni*), *Zerlina* (*Don Giovanni*) and the *Countess* (*Le Nozze di Figaro*) which she covered for Houston Grand Opera..

Ms. Camm has been regularly acknowledged as a fine, emerging artist and was awarded the 2005 Judith Raskin Memorial Award for her work as a Santa Fe Opera apprentice. She was a finalist in the Central

Region of the Metropolitan Opera National Council Auditions and the 2004 American Opera Society Grand Prize winner. Ms. Camm has enjoyed the privilege of training in several notable programs including the Aspen Music Festival and the Houston Grand Opera Studio, in addition to the Santa Fe Opera Apprentice program. She studied music at the University of Michigan, Ann Arbor and at DePaul University.

*“With a sizable crystalline soprano, she maintained sweetness and fragility, until her final climactic note, where evidence of a significant new voice in opera was unmistakable.”*  
*The Washington Post*